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对古代世界的干预：

启示、理论与案例

Intervene on the Ancient World:

Lectures, Theories and Cases

摘要 ……

古代，尤其是“古代世界”——对于我们欧洲人，尤其对于大部分意大利人而言，罗马帝国的落没即意味着古代世界的结束——在每一个历史时期，都可以为文化、艺术和建筑创作提供借鉴。它先于我们现有的时代而存在，并以物质的或历史的传承方式延续至今。无论其是处在不断演化的状态，还是处于一种濒临修复或是怀旧复兴的状态，抑或由于意识形态的差别，甚至仅仅是因为愚昧无知而已经消失，向古代世界借鉴都是必要的。

从文艺复兴开始，至少到现代运动，我们与古代之间的关系在连续与间断、记忆与遗忘、接连不断的呈现或突如其来的发现、并存与冲突中不断转换。即便是在当下，法律和规范建立起了各种限制，这种关系的复杂性还是衍生出了理论和实践上的各种立场，这些立场并不互相冲突，但也百家争鸣。当然这种关系也会随着主流考古文化及建筑师的态度而发展而变化。

本文并不拘泥于讨论与考古遗产特性相关的细节问题，而旨在探讨现代建筑文化与历史之间的复杂关系，这种关系可以被理解作为一种可识别的记忆，也可以理解作为一种古代在城市中心及其范围中的呈现。我们不能将现代性作为一个时间问题来理解，它不是新事物，因为它没有过去；也不能将之作为当代的某个方面来解读（尽管它确实带来了变革与创新）；而是从它与过去的比较来谈。本文旨在追溯塑造现代与历史之间关系的各种事件和理论。每一个事件、每一个理论都具有启发价值。通过对欧洲，特别是意大利已建成项目的审视，本文试图勾勒出建筑、考古与景观之间的复杂关系。

关键词 ……

古代世界；考古遗产；建筑；现代性；关系

Abstract ……

Understood as what has preceded us, come to us through his physical and historical traces, the ancient and in particular “the ancient world” — that for us Europeans, and mostly for the Italians, coincides with the end of the Roman Empire — has always been, in every historical period, a reference to the culture, art, architecture. A required reference, either when it has been configured as a constant evolution and as when it is a critical restitution, a nostalgic revival or it has been cancelled, due to ideology or simply for ignorance and vulgarity.

From the Renaissance and at least till the Modern Movement, the relationship with the antique is an alternation of continuity and discontinuity, of memory and forgetfulness, of consolidated presence and sudden discovery, of coexistence and conflict. Even today, in spite of laws and regulations that establish the limits, the complexity of this relationship gives rise to theoretical and operational positions articulated if not conflicting. And of course, this relationship also changes depending on the prevalent archaeological culture and attitude of architects over time.

Beyond the specifics of the issues related to the peculiarities of the archaeological heritage, the theme refers to the complex relationship between modern architectural culture and history, understood as identity memory, but also as presence of the antique in the heart of a city and its territory. Understanding modernity is not a matter of time, not as “new” because it has no past, nor to designate in some way the contemporaries, even if bringing ruptures and innovations, but rather as a way of being compared to the past. The contribution of the author aims to retrace the events and the various theories that have shaped the history of this relationship. Each one is a lesson. It then follows the tentative outline of the complexity of the relations between architecture, archaeology and landscape, through the critical examination of cases realized in Europe and in Italy.

Key words ……

Ancient World; Archaeological Heritage; Architecture; Modernity; Relationship

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1 古代世界及现代性的表现

早在15世纪初，菲利波·布鲁内列斯基和多纳泰罗开启了前往罗马“寻宝”的传统，在那时，罗马就意味着古代世界。维特鲁威^①提供给我们信息仍是片段化的、不确定的^[1]。这种传统的目的是为了对罗马遗迹的进行评估与测量。但是值得注意的

是，布鲁内列斯基的方法不局限于考古领域。他作为一名设计师，对于技术文化与创造性思维的总结要优于他人，他指出：“古罗马遗迹并没有提供一种对理想的古代性的回溯，而是提供了一个追求完美的起点。”^[2]他对遗迹的解读是“激进”且理性的，目的在于对其比例、要素及技术进行透彻的探

^① 马尔库斯·维特鲁威·波利奥，通常被称为维特鲁威。他是公元前1世纪的一位古罗马作家、建筑师及工程师，撰写了一共10卷的《建筑十书》，该书是了解古罗马建筑、规划及设计结构的最重要的文献。

1 The Presence of the Ancient World and the Modernity

Beginning of 15th century, Filippo Brunelleschi and Donato (Donato di Niccolò di Betto Bardi), the “treasure hunters”, opened the tradition of the journeys to Rome: at that time, the antique tout court. Vitruvius^① (Marcus Vitruvius Pollio) is still a fragmented and uncertain trace^[1]. The objective is to study the evaluation, the measure of the Roman ruins. But it is important to note that the approach of Brunelleschi is not limited to the archaeological campaign. Brunelleschi was a designer that sums up better than anyone else technical culture and creative thinking, and thus he could only propose that “the evocation of an ideal antiquity, to which the Roman vestiges did not provide but a starting point towards the pursuit of perfection”^[2]. His interpretation of the antique is then “progressive” and rational, so as to result in a genuine conquest of proportions, of elements and of techniques that would all become the first material of his works.

In 1432, Leon Battista Alberti arrived in Rome. His first commitment was the *Descriptio Urbis Romae*, a methodology for scientific detection of the city plan, based on the analytical study of the Roman monuments and on the use of mathematical instruments. In 1443, he went back to settled and started the writing of *De re aedificatoria*.

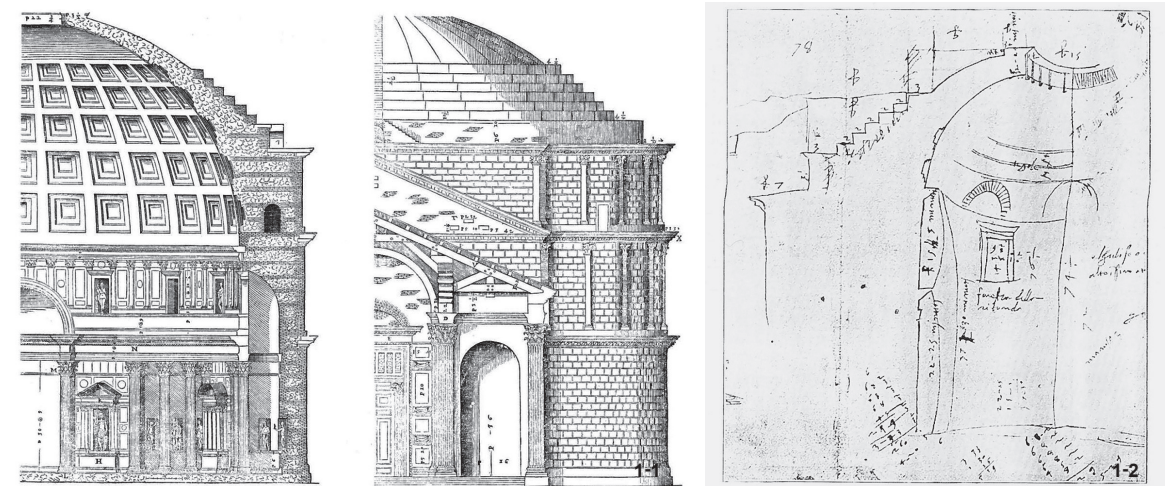
“The institution of objective fundamentals for a universal language”^[3] this was Alberti’s objective. For a completely different way, compared to Brunelleschi, Alberti also intended to overcome the same original models, either Vitruvius or the monumental vestiges.

In fact, with respect to the construction tradition and to the work of famous architects, if “the detachment from traditional methods can be unpleasant, while following them is beneficial... This does not mean that we must adhere strictly to their diagrams... almost if they were mandatory laws; but rather, having their teaching as a starting point, we will try and arrange new solutions”^[3].

After Alberti, the relationship with the antique took different forms, already mediated. It passed through the works of the precursors, the study of campaigns and, as always in painting and sculpture, through copies. It followed a superficial archaeology, the creation of a decorative vocabulary, but also the consciousness of safeguarding the documentary approach, of substantial affinity and, in some best cases, of real competition. To the philological mastery, it corresponded on the one hand, the ambition of Antonio da Sangallo il Giovane who tried to deduce from the joint study of the Roman monuments and of Vitruvius, an architectural methodology stronger and more pragmatic of the general and sometimes abstract architectural principles of Humanism (Fig. 1-1), and on the other hand to the innovative power of the *Commentaries* of Daniele Barbaro as well as of the entire work of Andrea Palladio.

To reach, restarting from Vitruvius, the deep renovatio of a culture founded on the independence and the uniqueness of the Serenissima, in 1554, Barbaro and Palladio are back in Rome. A controversial encyclopedia of ancient knowledge, Barbaro’s *Commentaries*, where the rules of Vitruvius become interpretable “ideals”; not the abstract rules of

^① Marcus Vitruvius Pollio commonly known as Vitruvius, was a Roman author, architect, and engineer during the 1st century B. C., known for his multi-volume work entitled *De Architectura*. The work is one of the most important sources of modern knowledge of Roman building methods, as well as the planning and design of structures.



1-1. 小安东尼奥·达·桑加罗的绘画
 1-2. 帕拉第奥的绘画
 1-1. Antonio da Sangallo's drawings
 1-2. Palladio's drawings

究, 这些后来都成为了其作品的第一手材料。

1432年, 莱昂·巴蒂斯塔·阿尔伯蒂来到了罗马。他的第一个任务是完成了《记录罗马城》的绘制——在对古罗马遗迹的研究和数学工具运用的基础上, 用科学的方法来勘测城市规划。1443年, 他回到自己的居所, 开始了《建筑论》的撰写。

“用客观的基础元素来构成一种通用的语言”^[3]是阿尔伯蒂的目标。与布鲁内莱斯基完全不同, 阿尔伯蒂试图去超越这些原有的模型, 包括维特鲁威的理论以及古代建筑遗迹。事实上, 就传统的建造方法和著名建筑师的作品来说, 如果说“想要超越传统方法的做法会遭受非议, 而遵循它又大有裨益, 但这并不意味着我们要完全遵照这些既定的图纸, 将其奉为强制性的法律; 而是应该以它们的经验为出发点, 不断尝试形成新的解决方法”^[3]。

继阿尔伯蒂之后, 与古迹的关系呈现出不同的形式, 并通过先驱的作品、对各种运动的研究, 以及临摹、复制绘画和雕塑作品的形式进行传播。但是它遵循的是一种粗浅的考古学理论, 创作作品充满装饰性元素, 同时开始有意识地维护档案文献。虽然一些优秀的作品在本质上有着相似之处, 但也各具特色。对建筑语言掌握的娴熟程度可以从两个方面来谈, 一方面小安东尼奥·达·桑加罗曾试图从对罗马古迹与维特鲁威的联合研究中演绎出一套总体而言更加务实、更强大的建筑方法, 但有时也兼备人文主义的抽象建筑原则(图1-1); 另一方面则是丹尼尔·巴尔巴罗的《评论》一书, 以及安德烈亚·帕拉第奥毕生作品所带来的创新力量。

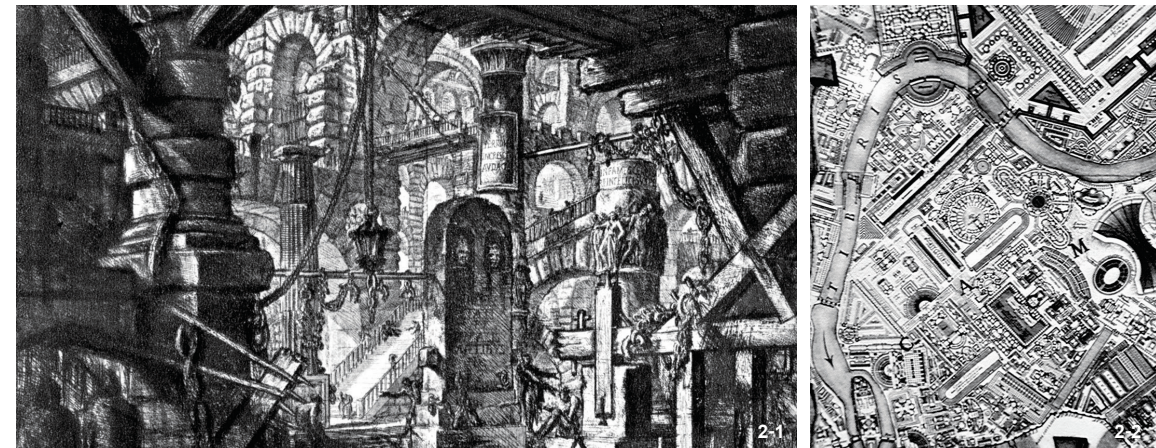
为了实现西罗尼希玛(中世纪威尼斯国家)建立在独立性与独特性之上的文化活力, 巴尔巴罗和帕拉第奥于1554年又回到罗马, 对维特鲁威开始重

新研究。被誉为古代建筑知识百科全书的巴尔巴罗的《评论》一书是具有争议的, 他将维特鲁威的建筑学规则变为了可以进行一一解释的“典范”。与维尼奥拉所总结的抽象的建筑规则不同, 他盛赞了具体实施的柱式的韵律比例, 以及有机对称性而衍生出的“完美搭配”。建筑学是一门研究科学的学科, “因为它追究事物的缘由”^[4]。帕拉第奥对巴尔巴罗图纸的演绎说明其是一种非常有效的表现工具, 可以通过实践来检验, 它并不是既定的规则, 而是一系列可能的变化; 它不是一种固定的范式, 而可以衍生出多样化的案例。

在《建筑四书》中, 帕拉第奥更多地关注了密度和通透度, 以及整体和局部细节的娴熟衔接技术。在维特鲁威的“教导与指导下……在对古老建筑遗迹的调查中, 我看到了建立在规则之上的建造”^[5], “很多建造场地的规划”^[5]亦是如此, 它们被组织在一种有序的语境下——从建筑场地一般的问题、施工细节再到具体案例。作为古建筑的研究者和“新实践”的倡导者, 帕拉第奥绘制了有关技术规程、措施、空间和结构组织、要素和符号的一整套系统。出于对多样性的考虑, 他认识到建筑是一种统一且复杂性的机器, 其中可变性不是例外, 而是基础。出于此, 这位建筑师的作品与“机器的世界”发生了联系, 在追求比例的同时也考虑建筑的“舒适性”“永久性”和“美观性”(图1-2)。

18世纪中期, 另一种创新的阐述诞生了。皮拉内西关注于古迹中那些“极为完美的建筑部分、罕见的亦或拥有巨大斑纹的大理石……甚至空间的宽阔延展”^[6], 他认为这些都能引发自由表达、激发想像, 这正是科学创新和艺术创新的源泉。那时正值启蒙思想内部矛盾丛生, 并对贵族对大规模

②
此段摘录自尼古拉·约伯的一份献词, 他开放了其关于皮拉内西的丰富收藏。

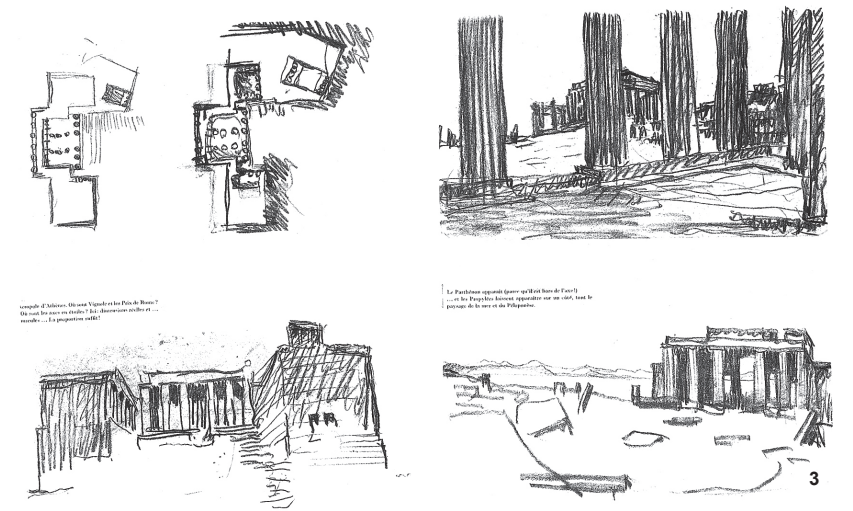


2-1. 皮拉内西的《监狱组画》
2-2. 皮拉内西的马尔兹广场重建规划
3. 勒·柯布西耶1911年绘制的希腊雅典帕台农神庙

Vignola (GiacomoBarozzi da Vignola), but the praise of the “beautiful mix”, derivative of the concrete implementation of a metrical proportional ordo and of the organisms’ symmetry. Architecture as a fact of science, “because it only understands the causes”^[4]. The tables that Palladium performs for Barbaro are the most effective tools to represent through detection, not the rule, but the possible variations, not the model, but the multiplicity of cases.

With the *Quattro Libri dell’Architettura*, the Palladian projections grow in density and transparency, and overlays of skilled adjacencies between the whole and the detail. With Vitruvio “master and guide... to the investigation of the relics of the old buildings... what I found more notable in them, and on top of the rules that constructing I observed”^[5] but also the same “plans and prospects of many construction sites”^[5] they are all organized within an ordered speech, from the general problems of the site, from the construction details to the examples. Researcher of the antique and propagator of the “new practice”, Palladium draws a system of technical rules, of measures, of spatial and structural organizations, of elements and symbols. Aware of multiplicity, he realizes architectures as unitary and complex machines, where the variable is not the exception but the foundation. And for this via the fabrica of the architect comes in connection with the “machine of the world”, the proportionality joints “comfort”, “perpetuity” and “beauty” (Fig. 1-2).

In the mid-eighteenth century, an innovative interpretation emerged again. It was Piranesi (Giovanni Battista Piranesi) to seek in the antique the place where “the most exact perfection of the architectural parts of the buildings, the rarity or the huge mole of marbles... or even the wide breadth of space”^[6] can generate the free expression of the subject, the unfolding of imagination as a source of scientific and artistic innovation. In the midst of the enlightenment thought’s internal conflict and in dispute with an aristocracy insensitive to the need of a large urban restructuring action, Piranesi was back to Vitruvius. Affirmed the relevance of the Etruscan and Roman public works, he studied the ruins but challenged the rules, so as to subtract authority to the same tradition that what he assumed as the most solid of references.



The tables of *Carceri (Imaginary Prisons, Fig. 2-1)*, full of artifices and intimate contradiction, set out a systematic critique of the rules — syntactic, static, and even perspective — while evoking a substantial structuralism where the rational became instrument of irrationality. From the Roman, organic austerity, then, to the liberation form, from the order to the randomness of the episodes, from the unity to the fragment, a corrosive process which ended with the Campo Marzio (Fig. 2-2), where the extraordinary anticipation of the impossibility to identify a complete urban structure through the association of the parties, demonstrating how broad the range of exceptions was.

Freedom started from a standard, therefore, for the talented architect. The investigation originated from the “ancient magnificence” led to a thesis still different, opposite to the “perfect harmony”, where the continuous metamorphosis of spaces, the budding theoretically infinitely replicable of geometrical entities, with no possibility of misunderstanding, marked the end of Alberti’s theoretical precepts.

From Brunelleschi to Piranesi then the Roman lesson originated new foundations and conquests, philological acceptances and dramatic heresies. Different and contrasting outputs, schematically recalled to exemplify the complexity of the relationship with the antique. And if we can recognize the start of the “modern project” in Filippo Brunelleschi and his relationship with the Roman architecture — already at that time

②
The passage is taken from the dedication to Nicola Giobbe, the producer who open his rich library to Piranesi.

城市重组的需求漠不关心而争论不已，这促使皮拉内西回到维特鲁威的建筑理论中。他确定了伊特鲁里亚与罗马公共工程的相关性，并对废墟进行了研究；其对既有规则发出了挑战，以削弱权威的声音，进而为他所提出的伊特鲁里亚与罗马有着同一传统渊源这一假设提供最为坚实的论据。

他的著作《监狱组画》（图2-1）的图像中充满了技巧和强烈冲突，他对——语法上的、静态上的，甚至是透视法上的——建筑规则进行了一系列批判，并引发了一场彻底的结构主义，其将理性视为非理性的工具。从罗马对有机性的克制到自由解放的形式，从各个片段有序组织到随意排布，从重视整体到重视局部：这一不断演进的过程以皮拉内西的马尔兹广场重建规划（图2-2）而告终。在这个项目中，他以对不可能性的非凡设想，将各个元素联系起来，构成一个完整的城市结构，展示出规则之外的广阔领域。

因而，对这位才华横溢的建筑师来说，自由来源于标准。他的研究从“古代的辉煌”开始，但后来却陷入到一个与“完美的和谐”相悖的命题中。这种空间连续的变幻，几何体理论上无限的复制，都毫无疑问地标志着阿尔伯蒂理论的终结。

从布鲁内莱斯基到皮拉内西，罗马所提供的启示带来了新的基础和成果、语义上的认可，以及惊人的变化。这些结果的差异与对比，大致反映出我们与古代之间关系的复杂性。如果我们能够看见菲利普·布鲁内莱斯基作品中“现代性”的端倪及他与罗马建筑——在那时已经是古迹了——的关系，那毫无疑问，我们也可以通过将勒·柯布西耶作品和另一个伟大的宝库——希腊建筑——相联系，而将其视为现代运动的中心。

勒·柯布西耶在1911年他的工作笔记中提到，一个黄昏“我的灵魂感受到狂热的震慑……能够看到雅典卫城就如同做了一场美梦……我不知道这山上何以隐藏了这一艺术思想的精髓之作。我可以度量这座神庙的完美……我认为这是一件神来之作……逻辑可以解释这里的一切，它们是按照最难以攻克的公式计算而成；但是它所带给人的感觉，或者更确切地说，一种情感，似乎是在启示人们在这里重塑信仰，尽管我们有时会有逃避的渴望，但为什么我们会带着这样的情绪来到这些神庙的脚下？”^[7]（图3）

勒·柯布西耶的游记也提及了很多我们与古迹之间关系的相关的内容。如果不是有人担起“将

生命献给死物”的重任，并对“无声的石头”自说自话，那怎会有灵魂的“狂热”使“梦”再现，令“神来之作”具体化？而这些无声的石头“怎知道该找谁来倾诉”。

几年之后，又一位“不安分”的大师证明了他与古代建筑的关系。1950年，路易斯·康来到罗马和地中海盆地，他画笔下的意大利广场、希腊神庙（图4）、埃及的金字塔与神庙（图5）皆极为清晰明了。他的绘画不是纯粹地展现线条笔触或表现手法，而是饱含个人情感。这些遗迹在他现代的视角下，特质强烈，色彩鲜艳。历史就存在于所有这些建筑的活力之中，它们之所以流芳百世，不在于其采用的秩序或风格，而在于建筑材料所具有的象征（如果称为“神奇”有些言之过甚的话）本质。

2 古迹的价值与当代性

考古，由于其发掘的场地和重要发现，以及其所具有的非凡的、不易发觉的潜力，被视为“文化领域”。在意大利，考古场地好比“我们的橄榄油”，在世界上其他地方，则被视为一种具有经济价值的资源。其中大多数被打造为一种大众化观光旅游，“看一眼就走”。

当然也有一些自然衍生出来的创新策略。在中国，关于文化遗址的保护法案于1982年首次出台，1985年成为《保护世界文化及自然遗产公约》的缔约国，2000年颁布了《世界文化遗产保护管理办法》^③，2004年对该法案进行了重新修改，在2011年又出台了《非物质文化遗产保护》法案，这些都成为这个国家“现代化”过程中的重要部分。在将文



③ 除此之外，中国国家文物局、美国盖蒂保护研究所、澳大利亚遗产委员会于2002年联合制订了《中国文物古迹保护准则》。

archaeology — there is no doubt that we can collocate Le Corbusier at the center of the Modern Movement, by reading his work in relation to the other big lesson, which for us is the Greek one.

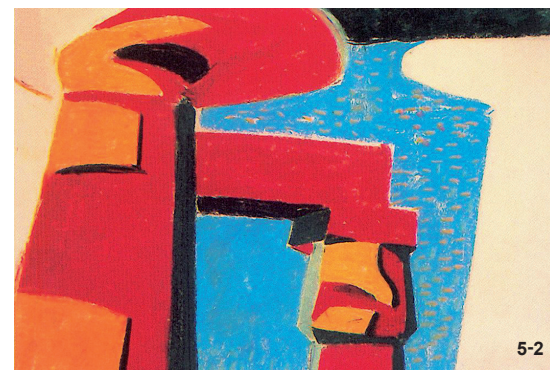
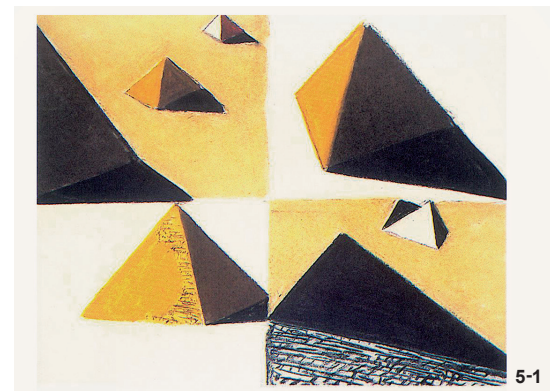
Le Corbusier in 1911, at sunset, noted in his cahier. “A fever shakes my soul.... Being able to see the Acropolis is an entertaining dream.... I do not know why this hill hides the very essence of the artistic thought. I can measure the perfection of its temples... and I have already accepted that it is here the case of sacred measure... I understand that logic explains how everything here is resolved according to the most insuperable formula; but the taste, or rather, the sentiment that drives people and suggests their beliefs is here re-conducted, despite a desire sometimes to escape, why we bring it here, at the base of the temples?...”^[7] (Fig. 3).

The travel notes of Le Corbusier contained much of what can be said of the relationship with the antique. What is the “fever” of the soul that makes visible the “dream” and make the “sacred measure” concrete, if not the condition of who takes on the task of “having to give life to a dead matter” and for this speaks in soliloquy “with the mute stones”. And the stones “savent parler à qui veut les consulter”.

A few years later, another restless master testified his relationship with the antique. In 1950, Louis Kahn was in Rome and then in the Mediterranean basin, where he drew with extraordinary clarity not only the Italian squares but also the Greek temples (Fig. 4) and the Egyptian pyramids and temples (Fig. 5). His drawings were neither calligraphic nor representations, but emotions. With strong trait and bright colors, he looked at the antique with modern eyes. History is all in the vital flux of the project, it is not the order or the style that prevails, but the symbolic, if not magical, essence of the architectural material.

2 The Value of the Antique and Contemporaneity

Archaeology, with its sites and wonderful findings, but also for its extraordinary hidden potentials, has been defined as “cultural field”. In Italy itself, as “our oil”, anywhere in the world, it is an economic resource. Mostly from the point of view of mass tourism, “hit-



and-run”.

There are naturally innovative approaches. In China, the first legislation for the protection of the cultural heritage of 1982, the adherence in 1985 to *Convention Concerning the Protection of the World Cultural and Natural Heritage*, the *Conservation and Management Principles for Cultural Heritage Sites in China*^④ issued in 2000 and reviewed in 2004, and the 2011 law on *Protection of the Intangible Cultural Heritage* are important elements of “modernization” of the Country. Policies that combine cultural aspects to industrial ones — such as the establishment of Chinese Culture Industrial Investment Fund, in 2011 — generate resources and activities that hold together the discovery and protection of archaeological sites with technological research to “fight against time” for the most fragile artifacts and with the production of new media, educational but also scientific.

Such an approach, unique in many ways, is very important but not sufficient. On the contrary, where the economic interest becomes prevalent we take the risk of losing the right view of the value of history and its physical evidence. A complex problem which involves

④ China's State Administration for Cultural Heritage (SACH) and Getty Conservation Institute, with the Australian Department of the Environment and Heritage (DEH), developed the *Conservation and Management Principles for Cultural Heritage Sites in China*, in 2002.

4. 路易斯·康1951年绘制的希腊雅典卫城
- 5-1. 路易斯·康1951年绘制的埃及金字塔
- 5-2. 路易斯·康1951年绘制的埃及卡尔纳克神庙
4. The Acropolis of Athens (Greece). Drawings of L. Kahn, 1951.
- 5-1. Pyramids (Egypt). Drawing of L. Kahn, 1951.
- 5-2. Interior of a temple in Karnak (Egypt). Drawing of L. Kahn, 1951.



化方面与产业领域相结合的政策——例如中国文化产业投资基金会在2011年成立——的影响下，一些旨在将古迹的发现及保护与技术研究结合起来的资源与活动随之涌现，他们力图使这些脆弱的文物能够“与时间抗争”，与此同时，教育及科研类新媒体也应运而生。

这种策略在很多方面具有独特性，产生了极大的作用，尽管它并不一定是有效的。相反，在经济利益为主导的思想下，我们对历史价值及其实体存在的认识也面临着认识偏差的风险。这是一个涉及生态、文化遗产（不仅仅限于考古遗产）以及发展之间的关系，尤其关系到城市发展和大型基础设施建设的复杂问题。举例来说，“主题公园”是一种绝佳的教育媒介，尽管它与儒家文化中的“天人合一”的思想相去甚远，但它不能最终解决我们与古迹之间的关系，即便它可能在遗产与当地社区、文化认同与少数民族之间建立起来积极的联系。

另一方面，我们深知文化认同和遗产并不仅仅局限于建筑领域。在中国，器物与工具，以及青铜器及玉器上的铭文扮演着很重要的角色，然而建筑也是重要的考古遗产。根据尼可拉丝·佩夫斯纳的观点，建筑是一种表达，是一个民族文化的重要组成部分。它是一个“时代的精神”产物，是定义某一社会结构的一套过程，尤其是在一种从未真正平

静，或种种矛盾从未平息的文化下，堪称是“变化时代中的变化精神”^[8]。

一般说来，流行的实践趋势出于对抗及激发矛盾的目的都与理论相悖。除非你将激发矛盾视为一个时代或一个族群时常存在的“文化”，否则这个时代的图景就会变得非常单一，它的界限定义变得模糊不清，也将无法辨别各种细微差异和不同立场。

因此，即使是在古迹领域，当历史学勾画出静止、绝对单一的图景，并认为其长时期处于该种状态时，其实我们就已经迷失了方向。抛开意识形态不论，这是一种过度简化、目光短浅的做法。一般说来，没有什么比强大的复合系统这一连续而庞大的领域更复杂的过程了。同样地，当分析成了可以快速获取的公理和知识，结果就将失去批判性，沦为被动的雷同。换言之，我们丧失了一种对历史的真实认识。因此我们应该投入大量的精力在历史记忆的维护上，而不仅仅局限于对技术和直接体验的探索。

这也就是古迹所包含的巨大的价值：历史记忆的力量，能够引起我们展开系统化和感性的解读，最终将过去的记忆转换为未来的经验。

3 保护和成果

针对很多纪念性建筑遗迹——其中包括一些考古“废墟”——的保护和开发、维护和翻修、功能性再建和经济管理等之间的关系，不管是在意大利还是在中国，仍是当今的一个重要议题。这些关系不遵从任何既定的规则，有时候甚至没有一定共通的方法论。在无数的实例中充满各种变数——这些“古迹”的完整性不同，重要性或高或低，时代与类型各异，位于或城市中心，或城市边缘区，或市郊——从而无法预设一种方法机制。相反，唯一有效的理论看起来只能是“逐案分析”，也就是在扎实的历史性及分析调研基础上展开主观诠释。

有必要指出的是，虽然“逐案分析”强调方案各不相同，但并不意味着自由发挥或任何方案都行之有效。为了推演出解决方案，扎实的历史及分析基础，以及一定的独特的文化假设是至关重要的。

众多文化假设具有共识的一点是，景观——《欧盟景观公约》^④所定义的——将历史层次与当代性、考古遗存与城市环境、领土结构和自然区域整合在了一起。即便是对考古学家而言，也不能仅仅

the relationships between ecology, cultural heritage not only archaeological and development, with particular reference to urban growth and the construction of major infrastructure. “Thematic parks”, for example, are extraordinary occasions for education, although far from the Confucian “search for truth through the contemplation of landscape”, but they cannot exhaust the question of the relationship with the antique, despite the positive links between heritage and local communities, between identity and ethnic minorities.

On the other hand, we know well that identity and heritage do not belong only to architecture. In China, objects and tools and the same inscriptions on bronzes and jades are certainly very important, but some architectural considerations can be referred also to archaeological heritage. According to Nicolus Pevsner, architecture is an expression and the relevant part of the culture of a population. It is the product of the “spirit of an era”, understood as the set of processes that identify a particular social structure, and especially of “a changing spirit of changing times”^[8] as a culture which is never really smooth, nor without diverging tensions.

Generally, the prevailing practice opposes the idea of experts, for contrast and not without contradictions. But, unless you assimilate the latter to “culture” of an epoch or of a population as often is done, the picture is always anything but unitary, its boundaries are uncertain and it is not easy to assess the impact of different nuances and tones.

Therefore, even in the case of the antique, when historiography outlines images static and absolutely unitary, often for not short temporal intervals, certainly

it is missing its task, for oversimplification, for philological myopia, if not for ideological party. And, generally, nothing is more far from complexity of the real processes than the strong synthesis, in whole consistent and wide circular. Similarly, when analysis becomes axiom and knowledge as fast acquisition, the result is uncritical reading, loss of criticality, passive imitation. In other words, the absence of a real awareness. A need, on the contrary, substantial, to be founded, not only on technical expertise and direct experience, but also on the operating orderliness of historical memory.

And this is then the extraordinary value of the antique: the power of historical memory, such that our ability is induced to operate a systematic as well as sensitive reading, so that memories becomes lessons for the construction of the future.

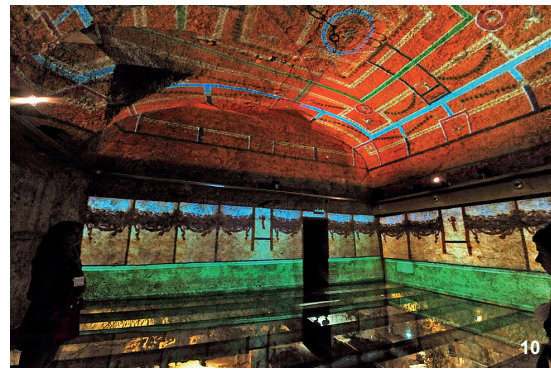
3 Protection and Fruition

As for much of the architectural monumental heritage, even in the case of the correlation with the archaeological “ruins”, the relationship between protection and exploitation, between preservation and restoration, between functional requalification and economic management is the issue of today, in Italy as well as in China. Moreover, this is a relationship which does not follow a general rule and sometimes not even a shared methodology. Too many variables within infinite case studies — including “relics” more or less intact, of greater or lesser importance, of eras and different typologies, located in the heart of the cities, their margins or in the countryside — to establish beforehand

6. 意大利亚美利纳广场上的大庄园别墅
7. 意大利赫拉克里亚米诺亚的阿格里真托神庙群
8. 位于葡萄牙里斯本的圣乔治城堡
6. Villa del Casale at Piazza Armerina (Italy)
7. Heraclea Minoa in Agrigento (Italy)
8. Castle of Sao Jorge in Lisbon (Portugal)



④ 参见2004年3月1日欧洲理事会颁布的条例汇编第176条。



是针对古代遗存来进行保护，更不用说对建筑师和规划师而言，仅将项目聚焦在对必要构件的保护上也是不可取的。

此外，保护也可以被理解为是城市的发展和建造活动的束缚——尤其是在一些面对敏感问题的国家中，尤为如此；保护及修复也可以作为应对大气破坏因素或地震事件（在意大利尤为如此）的策略。

无论从数量还是质量上来说，意大利都有着惊人的历史遗迹，从18世纪上半叶起，意大利就开始了延续古迹辉煌的实践，并拥有相关经验。即便在今天，意大利仍是一个不断有新遗迹发现的地方，关于这些新遗迹的保护与价值开发之争也从未停歇。意大利的状况催生出一系列的理论和思想流派，以及无数涉及保护与修复的经验，为很多类似的欧洲案例提供了借鉴。

4 思想流派

我们与考古遗迹间的关系问题不能脱离开旧城与新城间的隔阂来看，这一点由古斯塔沃·乔瓦诺尼所证实，他将古代城市环境也纳入“历史遗迹”的概念范畴当中，并坚决反对在历史城镇中修建现代建筑^[9]。

这一理论与其他很多类似的理论一样，将设计

与修复相隔离，将越来越多地被当成博物馆的历史城市与越来越疏离场地历史的现代城市相隔离。而与之相对的是，城市激进理论指出了其虚无性，以及材料技术的差异，并认为这类古迹已偏离了遗产文化的概念。他们认为遗迹既要保持独特性，也要融合到城市环境中。因此，建筑师的角色开始出现分化，设计师和修复师的冲突也日益公开化。后者将遗迹视为一种已经完成的结果，而前者则将其视为一种未完成的作品，一种动态的过程。前者就遗址本身的价值进行衡量，而后者则将其看成是一种长期发展的价值体。

实际上，终将会有修复师开始认识到价值的主观属性，这位修复师出现于1944年，名为罗伯特·佩恩。其在一定程度上解放了批判性的认知，超越了所谓的“科学分类法”。这一观点倾向采用建筑设计来进行修复，其认识到，古迹与现代城市间关系的重要性的出发点仅是为了实现历史遗产的保护。而另一方面，现代建筑师也在那个时期开始思索语境化，让现代建筑语言“充分适用”于历史场地。

第二次世界大战后，由于战争的摧毁和破坏，修复的理论也开始逐渐脱离哲学及科学立场，而开始向“批判性修复”演化。西泽尔·布兰迪将修复定义为“对艺术品认识的方法论阶段，包含对其实体永恒性，以及历史与美学双重性的认识，同时还考虑到其向未来的传播”^[10]。

随着保护资产范围的不断扩大——从艺术品，到民族人类学相关的景点与物质文化遗产——这使“批判性修复”充满危机，使之成为仅仅在遗产艺术价值层面上针对保护对象的物质和形式的保护。在20世纪70年代，“保护性理论”不接受任何风格上——即便有所简化——的融合，而倾向于对既有的结构以一种整体性的方式加以保护，而附加新建结构可以是完全现代的。

在过去的数十年间，“保护性理论”和“批判性修复”之间的差异通过“批判性保护”的立足点而找到一种共通。当然也有极其不同的理论。保罗·马可尼认为在建筑中没有“实体原真性”这一概念，并对19世纪的“风格化修复”理论进行了反思。他反对融合中的一致性和简化原则，而提出了对遗失或改变的部分进行与原有风格一致的修复，而对新增部分进行风格化设计^[11]。

这种理念是在古代肌理上建造一个现代化的表层，这代表着一种更加前沿的考古文化，其倾向于在特定区域重建人类存在的历史，而这一切对已

a methodology of intervention. On the contrary, the only valid theory seems to be that of “case by case”, that is to say, the subjective interpretation founded on solid historical and analytical bases.

It is necessary to specify, however, that “case by case” is not going to mean the free will and the validity of any solution, as long as different. To come to the solution, however, solid foundations, analytical and historical, but also certain and distinctive cultural assumptions are essential.

Among the cultural assumptions, there is no doubt that a correct notion of landscape — as enshrined in the *European Landscape Convention*^[4] — integrates historical stratification and contemporaneity, archaeological presence and the urban contexts, territorial structures and natural areas. And even if for the archaeologists the theme cannot be limited solely to the conservation of ancient evidences, a fortiori for the planners and architects the project goes way beyond pure necessary protection of artifacts.

Moreover, the same protection can be understood as urban development and construction limit — particularly sensitive issue in every country — as well as preservation and restoration, as a defense against atmospheric agents and — especially in Italy — from seismic events.

By virtue of an extraordinary archaeological heritage for quality and quantity, Italy has been land of sequels and experiences of great interest, since the first half of the 18th century. And still today it is a place of discoveries and with their continuous debate, between protection and valorization. The Italian condition gave rise in fact to theories and schools of thought and countless experiences of conservation, restoration and protection that have guided many of the same European experiences.

4 Schools of Thought

The question of the relationship with the archaeological heritage cannot be uncoupled from the rift between old town and new town attested by Gustavo Giovannoni who, with the extension of the concept of monument to the entire ancient urban environment, affirmed the ban for modern architecture to intervene in

historic towns^[9].

This theory, like other of similar inspiration, has sanctioned the separation between design and restoration, between historic city increasingly thought as a museum and modern city increasingly extraneous to the history of the places. On the opposite front, urban radical doctrines, that pointed to the tabula rasa, the material technological contrast and, in any case, to the distance of the antique matters from the concept of heritage. To be kept distinct, but also to be integrated, as being ruin. The split of the figure of the architect is operated. The conflict between designers and restorers is open. The latter interpret the asset, as a concluded result. The others see it as work in progress, as a dynamic process. The first estimate the work as a value in itself, while the latter regard it as perennial value formation.

In reality it would indeed be a restorer in 1944, Roberto Pane, to recognize the subjectivity of the attribution of value, restoring a certain freedom of critical judgment that exceeds falsely scientific classifier approaches. This position tended to approach architectural restoration, recognizing the importance of the relationship with the modern city just for the purposes of conservation of the historic heritage. On the other hand, modern architects, in those years, tend to search for contextualization, at a declination of modern language “adequate” to historic sites.



^[4] Council of Europe Treaty Series No. 176, 1 March 2004.

9. 英国伦敦市政厅艺廊
10. 意大利罗马瓦伦蒂尼宫地下发掘的住宅
11. 西班牙萨贡托的古罗马剧院
9. Guildhall Art Gallery in London (United Kingdom).
10. Domus of Palazzo Valentini in Rome (Italy)
11. Roman Theatre of Sagunto (Spain)

有的人类历史痕迹进行研究开始。

现代考古挖掘已经不再只是将历史遗迹或器物从土中挖掘出来，而是为了对这些土层中所遗留的人类痕迹作出历史性的解读。土地蕴含着无限的故事，而考古学是通过挖掘来转录这些故事的机制。这一方式由尼诺·兰博格力亚于20世纪40年代概括得出，后又经历了安德里亚·卡伦蒂尼的更新^[12]，再到近期爱德华·C·哈瑞斯近期将之进行了规则化——其对土层的先后次序进行了分析和重组。所有在景观中发生的转变都可以归结为两种基础现象，即破坏和建造。每一次建造的行为都伴随着破坏，反之亦然。在景观形成的过程中，短暂或是长期的扰乱，以及达到一种平衡的平静时期循环往复，这样的生命周期持续地改变着景观。

5 逐案分析

“逐案分析”的理论是1947年由安布罗斯·安诺尼首次提出，这一理论认为应单独孤立地对待每个历史遗迹，它去除抽象的理论而倾向于对历史文献及干预对象——其被安诺尼视为可被加以借鉴的主要文献——的仔细分析^[13]。埃内斯托·罗杰斯在1958年提出，“对于我们来说，如果一件艺术品不能承载当代的价值并适应于当下的社会和空间，那么它就无法全面地反映我们这个时代，也无法深植



12-1



12-2

于传统之中”^[14]。

这不是一个静止的体系，而是有着一系列的突变，你无法阻止当代社会表达的进程；当然也就无法阻止主观艺术形式的变化。在同一个时期，莱昂纳多·贝内沃洛具体引申了这个观点，在区域尺度对保护与转型之间的关系进行了扩展。贝内沃洛写到，“保卫或是保护这些术语仅仅是一种比喻，因为无论我们接受不接受，每种类型的环境或景观都在发生着变化，因此保护行动无法脱离介入，而应该以一种具体问题具体对待的方法进行”^[15]。

在历史背景下——无论是在城市、建筑，还是古迹或景观中——展开合理的当代介入，事后进行方法及形式的分类研究是十分有用，这可使我们跳脱出“逐案分析基础”的理论。下文针对各案例进行分析——并不对每个项目所处的大背景进行详述——目的是提炼出代表性的行为，在所讨论对象特定的性质背后发掘更具典型性的元素。

5.1 物质形态上回归到原始结构

在有着相似或者不同的技术及材料的历史碎片中如果我们可找到语义价值，那我们可以通过重新融合古代元素来回归原始结构。

对于位于意大利西西里的亚美利纳广场上的大庄园别墅内的多色大理石马赛克地板进行修复的项目（1957~1963）就是其中一例——该项目是此类修复项目中的最早一批案例之一——当时弗朗哥·米尼西联合建筑师瑟萨瑞·布朗迪通过运用一个由有机玻璃板包裹的新的金属结构，实现了对别墅原有形体（其大部分都已毁坏）的重建（图6）。在遗留墙体的顶部设置了观赏路线，使游客可以观赏马赛克图形，同时又保护其免受践踏和其他环境因素的影响。出于主观性及实验主义，这位建筑师又对位于赫拉克里亚米诺亚的希腊剧院进行了干预（1960~1963），为了保护这栋历史建筑，他采用有机玻璃重新制作了剧院的观众席，这种透明材质的特意使用可以对遗迹进行保护，同时又可以游客真切地领略到建筑场址的原貌（图7）。

另一个完全不同的案例则位于葡萄牙里斯本历史中心的圣乔治城堡的围墙之内，这里发现了铁器时代遗址、摩尔式住宅和15世纪大主教宫殿。在这个项目（2009~2010）中，建筑师若昂·路易斯·卡里略·达·格拉萨沿整个地域设立了耐候钢墙，并且根据遗迹的时代与类型进行区分。大主教宫殿的残垣断壁以供游客观赏的方式在户外环境中保留。

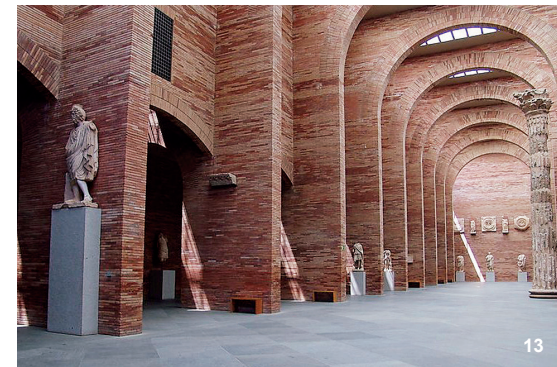
After World War II, following the destruction of war, the theory of restoration departed from the philological and scientific positions and evolved towards “Critical Restoration”. It was Cesare Brandi to define restoration as “methodological moment of recognition of the artwork, in its physical consistency and in its twofold historical and aesthetic polarity, with a view to transmission to the future”^[10].

The progressive expansion of the field of assets for protection — from works of art to ethno-anthropological interest and material culture assets — put the positions of “Critical Restoration” in crisis, based on the artistic quality of works, to concentrate the interest for the material conservation, as well as formal, of the protected objects. In 1970s the “Conservation Theory” rejected any kind of stylistic integration, even if simplified, in favor of the integration between existing, preserved in an integral manner, and addition openly modern.

In the last decades, the contrast between “Conservation Theory” and “Critical Restoration” has found a sort of convergence on “critical-conservative” positions. There are radically different theories, as well. Paolo Marconi’s who, assuming that in architecture there is no such concept as material authenticity, reached positions that reflect nineteenth-century theories of “stylistic restoration”. Opposing the principles of identification and simplification of integrations, Marconi offered the makeover à l’identique of missing or altered parts and the stylistic design of added parts^[11].

The conception of the project as a modern-day stratification of the ancient substrate presented significant points of contact with the more advanced positions of archaeological culture, which tended to reconstruct the history of human presence in a specific area, taking the moves from the study of its signs.

Modern excavation has no longer to aim only to the extraction of monuments and objects from the earth, but the historical understanding of human traces hidden in the stratification. The land is custodian of infinite stories and archaeology is the discipline that can transcribe them, using stratigraphic excavation. The method — outlined by Nino Lambòglia since the 40’s of the 20th century, experienced and theorized by Andrea Carandini^[12] and, recently ruled by Edward C. Harris



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— examined and reconstructed the sequence of soil layers. All transformations taking place in the landscape can be traced to two really fundamental phenomena, such as destruction and construction. To each action of construction, it corresponds necessarily an action of destruction and vice versa. A life cycle that constantly transforms the landscape through the achievement of the following subsequent equilibrium, temporary and periodically upset, and moments of rest during which the formed landscape is attended, in a process of continuous becoming.

5 Case by Case

Outlined for the first time by Ambrose Annoni in 1947, the so-called theory of “case by case” establishes the need to treat each artifact as a stand-alone work, eschewing abstract theories in favor of careful analysis of historical documents and of the object of the intervention, considered the main document to be referred to^[13]. Ernesto Rogers, in 1958, said that “to us it



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12. 意大利罗马哥摩迪拉公园
13, 14. 位于西班牙梅里达的罗马艺术国家博物馆
12. Commodilla Park in Rome (Italy).
13, 14. National Museum of Roman Art in Merida (Spain)

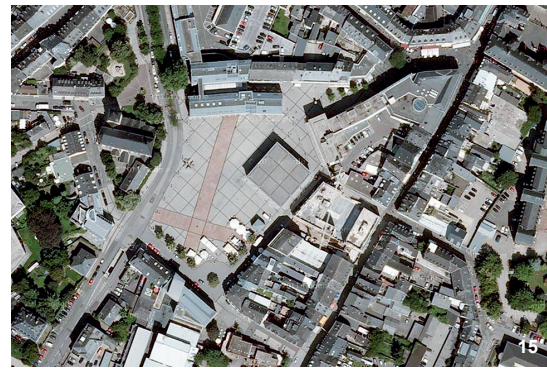
而宫殿的马赛克地板和铁器时代的遗物则用小体量耐候钢加以保护，并与整体围墙形成统一的风格表达。场地中的11世纪伊斯兰住宅则被重组，形成一个沿着墙体结构延伸的白色木质体量，略微浮于地面之上（图8）。

5.2 原始结构的虚拟重建

将历史考古研究与软件运用相结合，从而实现历史时刻的再现，这种方式由于其教育和交流功能而日益普及。软件应用从三维模型的真实模拟（可以观看、漫步其中，或通过人、活动和音效来调控），到采用多媒体投影或人工光效形成的图像叠层，“原汁原味”地再现已遗失的建筑元素或绘画装饰。新媒体的交流作用是毋庸置疑的，但它所带来的风险是过度的娱乐因素有可能弱化体验这一初衷，使其成为一种被动的和流于表面的成果。

在对光的使用的案例中，值得一提的是在英国伦敦市政厅艺廊地下室对于1988年在伦敦出土的罗马圆形露天剧场遗址所进行的重建项目。这一极其重大的发现——虽然其已支离破碎——通过詹姆斯·特瑞尔独特的“灯光秀”，使游客可以对已消失的结构的形状和规模有很好的理解，这项设计延续了遗留残骸的原始情境，并通过音效增强了氛围（图9）。

从科学发现的品质和科学重建角度而言，更为重要的一个例子是在意大利帝国广场中心地区，距图拉真柱仅几步之遥，位于罗马瓦伦蒂尼宫地下的发现。挖掘工作从2005年持续到2011年，发现了图拉真庙的遗迹和几个古罗马帝国时期的贵族住宅及其内部的马赛克砖、装饰墙面和彩色地板。借用多媒体技术，游客可以真实感受到场地内“重生”的墙体结构、浴池、房间和装饰、厨房和设施，虚拟

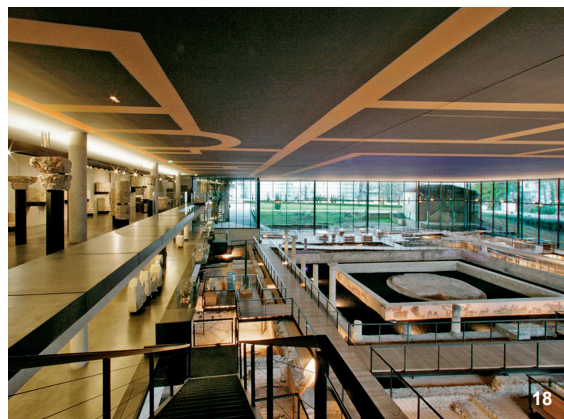


穿梭于罗马古老的大宅中（图10）。

5.3 原有功能的重新匹配

将古代元素融入到新环境中，使其原功能得到再次利用，从而使得历史碎片在语境上、功能上得以重生。

由乔吉奥·格拉西改造设计的西班牙萨贡托古罗马剧院就是这样一个例子，他通过观众席中心位置的景观区域的改造，使历史结构能够为日常活动所用（1985~1993）。必须得到重建的部分舞台背景在遗留下来的片段基础上进行建造，而面向城镇的舞台则是采用加固混凝土、钢铁、木材和面砖等



15, 16. 位于德国利特雷维尔的古罗马浴室博物馆
17, 18. 位于法国佩里格的高卢-罗马博物馆
15, 16. Museum of Roman Baths in Treviri (Germany)
17, 18. The Gallo-Roman Museum in Perigueux (France)

is not enough that an artwork expresses our age if it does not affirm the fullness of contemporary values fitting into society and space, deeply rooted in tradition”^[14].

The story is not a static system but a succession of mutations and you cannot prevent the progression of the expressions of contemporary society and consequently of the subjective artistic forms. In the same period, Leonardo Benevolo specified this position, extending the relationship between conservation and transformation at the territorial scale. Benevolo writes, “the term defend or preserve is only a metaphor, since each type of environment or landscape, we want to or not, is constantly changing; therefore conservation cannot mean refrain from intervening, but act in a specific way”^[15].

Confirmed the legitimacy of contemporary intervention in historical contexts — urban, architectural and even archaeological and landscape — it is useful to propose an ex-post classification of ways and forms through which we decline the theory of the “case-by-case basis”. Selected projects described below — not exhaustive of a much larger scenario — want to be representative of behaviors and only in this sense exemplary, beyond their own peculiar qualities.

5.1 Physically Returning to the Original Configuration

We talk of returning to the original configuration through the reintegration of ancient elements, in cases where semantic values are attributed back to the fragment with similar or different techniques and materials.

This is the case, for example, of the restoration of mosaic flooring in polychrome marbles of the Roman Villa del Casale at Piazza Armerina in Sicily (1957 ~ 1963) — one of the first interventions of this kind — where Franco Minissi with architect Cesare Brandi realized the reconstruction of the original volumes of the Villa — largely lost — through a new metal structure closed by perspex sheets (Fig. 6). A system of trails located on top of the remains of the walls makes visible the mosaics, protected against footsteps and atmospheric agents. For the evidence of subjectivity and of experimentalism, the same architect intervened on the Greek Theatre of Heraclea Minoa

(1960 ~ 1963), where in response to the need to protect the monument, he reproduced in full the cavea in perspex, purposely using a transparent material capable of preserving the remains but also of returning to the visitor the exact perception of the architectural place in its original features (Fig. 7).

Entirely different case the one inside the walls of the Castle of Sao Jorge in the heart of the historic centre of Lisbon, where the excavation shed light on Ironage ruins, Moorish houses and the remains of the archiepiscopal Palace of the 15th century. The project (2009 ~ 2010) of João Luis Carrilho da Graça outlined the entire area with a wall in Corten, distinguished the ruins with respect to dating and typology. The residual walls of the Archbishop’s palace were left in prospect, open air. The mosaic floors of the Palace and the Iron age findings were protected by small volumes, also in Corten, that configured as articulations of the perimeter walls. The 11th century Islamic houses were reconfigured to form a white wooden volume that followed the path of the wall structures, lightly detached from the ground (Fig. 8).

5.2 Virtual Reconstruction of the Original Configuration

Increasingly widespread because of the educational and communicative functions, it is the reconstruction of the historical original moment that combines historical archaeological research to software applications. Applications range from realistic representation of three-dimensional models (which can be seen, walked through and driven by people, activities and sounds of the time) to reconstructive images overlay (“as it was, where it was”) of lost architectural elements or disappeared pictorial decorations, through multimedia projections or artificial lighting effects. The communicative power of the new media is indisputable, the risk is the excessive entertainment factor that reduces the experience, translating it into a passive and superficial fruition.

Among the cases of use of light, the reconstruction of Roman Amphitheater unearthed in London in 1988 in the basements of the Guildhall Art Gallery is noteworthy. Important findings, though fragmentary, were offered through a unique “play of light”, set up by James Turrel, to help visitors understanding the shape

材料完成的全新设计。新建筑成为对古迹的一种展示。争论与批判、支持与反对的声音是如此之多、如此之激烈，以致于在长达20年后的今天，才撤销了拆除该改造工程的提案（图11）。

5.4 保护/博物馆建筑

对场地及考古成果的保护是所有遗址干预类型首要解决的问题。我们可以从两个极端来衡量和看待这个问题：简单的保护，或建造一个外壳。

其中简单的保护表示对于已发现的结构进行尽可能少的改动，这包含借助原有的传统技术，采用与出土的器物一致或类似的材料，对物件进行修复。但这并不排除为了结构稳固而运用更先进的技术及材料，以及防护环境因素及污染而采用工业产品。

这种情况的一个近期代表案例是意大利罗马哥摩迪拉公园地下墓穴的再开发项目，这也是笔者在2008年所参与的项目。这一遗迹是在考察4世纪的古代墓穴时被意外发现的，建筑次结构建于二世纪，其中包括一系列的半圆室，很可能是为了辅助一条附近的领事道而设。经过修复之后，它置于露天环境中，仅设有一些防止踩踏的围护（图12）。

而另一个极端则是建造一个外壳，特别是搭建博物馆“外壳”。在这一类项目中，修复的面积和质量会有极大的差别：既有最分散的尺度也有较大尺度的介入，既有对话性关系也有思辨性关系。其知名代表案例广为知晓，包含：位于西班牙梅里达由拉菲尔·莫内欧设计的罗马艺术国家博物馆项目（1980~1985）、位于德国特雷维里由奥斯瓦尔德·玛蒂亚斯·翁格斯设计的古罗马浴室博物馆项目（1988~1996）、让·努维尔对位于法国佩里格的高卢-罗马博物馆的翻修（1993~2003），及1986年彼

得·卒姆托在瑞士库尔的一个有关古罗马遗迹小型博物馆项目。

在梅里达的项目中，莫内欧通过重组古建的形态和材料重新诠释了伟大的罗马结构，而这一切都是根据皮拉内西风格的空间性，对所出土的器物（包括在其他场地出土的）按照推测的原有状态进行布置。同时，博物馆与附近的剧院和露天舞台在体量上形成直接的联系，构成一种历史的延续性（图13，14）

与之形成对比的是翁格斯采用巨大的玻璃盒子来覆盖特雷维里的大浴室，它不管是从材料还是体量旋转角度都与罗马的道路规划形成差异，同时通过新广场的设计来突出罗马和中世纪古迹的反差（图15，16）。

而让·努维尔在佩里格的改造方案并没有形成一种体量，而是采用了一个可以完全覆盖场地的玻璃体。它是一个深色的覆盖表面，没有明显的支撑物，玻璃体象征着古代的墙壁。介于覆盖层和古迹层间是一片可穿行的木质空地，它与原有的连接住宅的道路相重合，使人们可以“进入”到遗迹中（图17，18）。

由卒姆托设计的三个低调木质小体量构筑物则取用原有的建筑基础，重塑了古代墙体的布局形式。同样的，木质的构造复原了当地的建筑和景观传统。由狭窄的人行道连接起这三个“盒子”，构成了道路和博物馆空间，呈现出微妙的差异与历史色彩（图19，20）。

5.5 定义“边界”

在考古领域“边界”这一概念是反复出现的主题，它既涉及到实体性，也关乎时间性：古代和当代城市之间的分隔，市郊外不同历史时期的古迹各

and size of the lost structure, giving continuity to the ruins with a mise en scène (setting on stage) amplified by sound effects (Fig. 9).

Far more important, for the quality of scientific discoveries and for the scientific reconstruction, the underground site located in the basement of Palazzo Valentini in Rome, in the heart of the Fori Imperiali just a few steps from the Trajan's Column. The excavations conducted from 2005 to 2011 have discovered the remains of the colossal Temple of Divo Traiano and of several patrician domus of Imperial age, with mosaics, decorated walls and polychrome floors. Thanks to multimedia, the visitor attend the “rebirth” on the same site of wall structures and thermal baths, rooms and decorations, kitchens and furnishings, thus making a virtual tour inside the large domus of the antique Rome (Fig. 10).

5.3 Re-proposition of the Original Functions

The reuse of the original functions through the reintegration of ancient elements assumes that the fragment are returned not only the semantic values but also the functional ones.

This is the case of the Roman Theatre of Sagunto in Spain by Giorgio Grassi who, through the reconstruction of the scenic body of the central part of the cavea, returns the monument to everyday use (1985 ~ 1993). The scaenae frons was rebuilt as necessary from fragments, while the proscaenium, facing the town, is a compact volume of new design, in reinforced concrete, iron, wood and facing bricks. A new architecture that becomes itself exhibition of relics. The debate and criticism, pro and against, are such and so passionate, to result in about 20 years at first to a judicial decision of demolition, and then to its revocation (Fig. 11).

5.4 Protection / Museum Building

The theme of the protection of sites and findings is naturally the primary issue in all types of intervention. In particular, we can define it in relation to its extremes: simple conservation or the building a theca.

Simple conservation represents the slightest modification of what has been discovered. It involves the restoration of the artifact, the punctual reintegration



employing the same materials of the excavation or similar ones, according to traditional techniques borrowed from the original ones. It does not exclude the use of advanced techniques and materials for structural consolidation and of industrial products for protection over time from atmospheric agents and from pollution.

An example of this behavior is a recent case — performed by the author of this paper in 2008 — as part of the redevelopment of the catacomb of Commodilla Park in Rome. Discovered accidentally, during work in the park overlooking the ancient cemetery area of the 4th century, the building substructures of the 1st century consist of a series of apses, possibly to support a consular road, have been restored, placed in vista, open air, and just enclosed to prevent trampling (Fig. 12).

The opposite extreme is the construction of a theca, in particular a museum structure. In this case, the size and quality of the modification can vary widely: from the most discrete to the large-scale interventions, in dialogical or dialectical relationship. Among these are known, so as to not require specific descriptions, Rafael Moneo's National Museum of Roman art (1980 ~ 1985) in Merida (Spain), the project of Oswald Mathias Ungers for the Museum of Roman baths (1988 ~ 1996) in



19, 20. 位于瑞士库尔的关于古罗马遗迹的遮盖体
21, 22. 位于西班牙梅里达的戴安娜罗马神殿
19, 20. Shelters for Roman Archeological site in Chur (Switzerland)
21, 22. The Roman temple of Diana in Mérida (Spain)

自的藩篱、屏障以及相互的交叠,这种种古代与当代空间之间的界线表达出了一种既具有实体特色,又体现了时间跨越的“场所”条件。对界线的解读和诠释本身就可以成为一个课题:要么界定边界,要么消解边界。

由于大地和城市建成土地之间的海拔差异,城市通常有着严格的界线,成为一个“高台”,俯瞰或远或近的去。关乎到边界处理手法的效果,我们需要将“考古区域”与“考古空间”区分开来,而后者往往被理解为是城市空间的一部分。

在所有案例中,考古区域以及城市都面临着保护的问题或是脆弱性的问题——这些问题都会造成隔离——前者受到旅游游客的影响,且游客量会不断增多;后者的边界会因当地特色的与旅游相关的活动所变化。从这个角度来说,边界的设定阻断了城市的延续性,但可以从“边缘地带”的角度来分析其特征,将其视为两者之间关系的纽带。

一个特别有意思案例是位于梅里达的戴安娜罗马神殿区域,它同时包含物质实体界限与时间界限。该项目是一处忒墨诺斯——古代的神圣领地,由何塞·马里亚·桑切斯·加西亚展开的该项目(2005~2008)将寺庙从周围平凡的建筑肌理中抽离出来,在其三面营造出一个由白色混凝土建造的网格格式体块,从而消解了寺庙与周边建筑维度上的差异,塑造出一个新的城市舞台,并能容纳文化和博物馆等活动(图21, 22)。

5.6 还原景观价值

1832年的“雅典规划”首次从景观角度出发,提出了关于考古区域美学方面的保护,这一点在1942年由季米特里斯·皮吉奥尼斯概括的规划原则中再次重申,并应用于菲罗帕波斯山和雅典卫城道路系统中(图23, 24)。这个著名的项目,从形态及材料上而言实现了地形上极大的融合,虽然没有建造任何新的结构,但是却激发了城市、山体、植被和雅典城之间的关系。这是一次精彩的处理,也是一次历史的分层解析,正如其创作者所言:“没有任何事物是孤立的,所有的事物都是共同和谐的一部分。所有的事物都互相渗透、相互影响,并相互转化。如果不将事物置于其他事物中来思考,你将很难理解某一个体。”

从基础原则的设立到近期的实践项目,自然景观与古迹之间的关系不断演化,其也塑造了位于法国鲁特的由凯瑟琳·莫斯巴赫设计的史前公园博物

馆(1998~2006)这一项目。这个项目也是几乎没有任何新建元素,仅有一些遗留在场地上的、平整的几何图形元素——这些是场地上遗留下来的最后痕迹。景观与考古保护区域的区分基于对植被构成的对象导向型管理,科普系统对场地的植物资源,以及这片作为历史遗迹的土地的考古资源与地理资源进行了展示(图25, 26)。

6 开放式结论

本文所探讨的对遗址干预的分类试图来总结这些干预方式的目标及行为的表现,从而批判性地审视设计策略。一些其他的解读方式可以提炼出同样重要的结论和话题。例如,将行为方式作为一种分类工具,并不排除在描述其他项目时有着其他的主题。同时,对比研究可以引发更深远的见解与思考。

同样地,关于材料和技术的主题也非常具有剖析性,这对于研究基于连续或中断、模仿或对比、重组或抽象、相似性建造或颠覆性建造的不同途径中古代与当代的关系是如此重要。我将这个需要更深入分析与研究的主题——往往会对最终结果的好坏起到决定性的作用——留给读者。

抛开某些考古遗址所运用的具有特殊性的单一干预手段,我需要重申的是一个每当考虑到建筑历史与文化、过去与现在的复杂关系时都会产生的问题,这个问题——尤其对于思考过去的方式而言——正如佛朗哥·雷拉所说,是“一幅人类可以理解时间和思想的‘转折点’的‘图像’”。LAF

23, 24. 希腊菲罗帕波斯山和雅典卫城道路系统和石质通路
23, 24. Access system and stone paths of Filopappos hill and Acropolis of Athens (Greece)



Treviri (Germany), the intervention of Jean Nouvel for the Gallo-Roman Museum (1993~2003) in Perigueux (France), and Peter Zumthor's intervention in Chur (Switzerland) in 1986, for a small museum of Roman ruins.

In Merida, Moneo re-interprets the great Roman structures by re-proposing their forms and materials, according to a Piranesi-style spatiality in which the objects — found also in other sites — are relocated in hypothetical original conditions. Similarly, the monumental volume of the Museum stands in direct relationship with the theater and the amphitheater adjacent to each other, in a sort of historical continuity (Fig. 13, 14).

For nothing in assonance, the big glass case of Ungers covers the Treviri thermal baths marking a difference either with the material and the volume rotation, compared to the Roman roadplot, re-proposed by the design of the new square to emphasize the contrast between Roman and medieval traces (Fig. 15, 16).

Not a volume, but a large covering plane on a fully glazed perimeter features Nouvel's intervention in Perigueux. A dark cover, apparently without supports, represents the ancient walls. Between the cover and the archaeological level, an accessible ground in wood overlaps the original roads linking the domus making the ruins accessible (Fig. 17, 18).

The three small discrete wooden volumes, designed by Zumthor, reproduce the layout of the ancient walls, that take the meaning of “base”. With similar meaning, the wooden construction resumes the building and landscape tradition of the place. Connected by a catwalk, the three boxes become path and museum space marking with subtle differences limits and historical thresholds (Fig. 19, 20).

5.5 Limit Definition

The “limit” of the archaeological area is a recurring theme, physical but also temporal. Separation between ancient and contemporary city, extra-urban archaeological site fence, barrier and crossing among different eras, the limit between archaeological and contemporary space expresses a condition of “place” as

physical threshold, but also as a time jump. The reading and interpretation of the boundary is a project itself: either of definition and of dissolution.

Mainly related to the difference in altitude between soil and urban land, it often identifies itself with a high limit which becomes a balcony, overlooking a more or less distant past. In relation to the quality of the solution of the limit, we can distinguish “archaeological areas” from “archaeological spaces”, the latter understood as parts of the urban space.

In all cases, the problem of protection or of the fragility, which gave rise to the separation, stands both for the archaeological area — subject to tourist flows, increasingly obtrusive — and for the city, whose margins are being distorted by the exclusive prevalence of activities related to tourism. In that sense, signified the limit as fracture in urban continuity, one can analyze its valences in the sense of “fringe”, understood as medium of the relationship.

A case of particular interest, as being physical and temporal limit together, is that of the area of the Roman temple of Diana in Mérida. Traced the temenos, the ancient enclosure of the sacred site, the project (2005~2008) by Jose Maria Sanchez Garcia separates the Temple from the modest building fabric that surrounds it, creating on three sides a net volume in white reinforced concrete, which solves the dimensional gap, creating a new urban stage, hosting cultural and museum activities (Fig. 21, 22).

5.6 Returning Values to the Landscape

Starting from *Plan of Athens* of 1832, the first formulation of aesthetical conservation of archaeological areas in a landscape dimension was represented by Dimitris Pikionis' principles outlined in 1942, and then applied in the realization of the access system and paths of the Filopappos hill and of the Acropolis (Fig. 23, 24). The famous project realizes an extraordinary topographic integration, morphological and of the material, without building any new object, but generating relationships between city, hill, vegetation and Acropolis. A fantastic approach to the target, in turn historical stratification, as well described by its author: “There is nothing isolated, but everything is part of a

universal Harmony. All things interpenetrate into each other and one suffers the other, and transform each other. And you cannot understand the one, if not amongst the others”.

From the fundamentals to the latest realizations, the relationship between landscape and archaeological patterns gives shape to the project of Catherine Mosbach for the Museum of prehistory Park, at Solutr  in France (1998 ~ 2006). Here almost nothing is built, but the flat geometric figures representing the last occupation of the site. The distinction between landscape and archaeological enclosure is based on object-oriented management of vegetal formations and the educational system that reveals the botanical resources, as well as archeological and geological ones of a land classified as historical monument (Fig. 25, 26).

6 Inconclusive Conclusion

The classification described so far tended to outline — in synthesis — the objectives and prevailing behaviors, critically traced in the design solution. Any other reading can highlight equally important themes and issues. It will appear obvious, for example, that the prevalence of behavior, used as a classificatory instrument, does not exclude the presence of other themes characterizing other projects. And then, a comparison can lead to further insights and reflections.

Similarly, the theme of materials and techniques it is quite transversal, so important in the relationship between ancient and contemporary for its different approaches based on continuity or interruption; mimesis or contrast; reconfiguring or abstraction; constructive assonance or tectonic reduction. I leave with the reader, a deeper analysis and study of this theme, often decisive for the quality of the final result.

Beyond the specificity of the single interventions on archaeological heritage, it is important to reiterate that every time the issue arising regards the complex relationship between architectural culture and history, between past and present; the issue, stands in particular, in the way of thinking about the past, that is — with Franco Rella — as “a ‘figure’ within which men have always understood the ‘turning points’ of time and of thought”. **LAF**



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25, 26. 位于法国鲁特的史前公园博物馆

25, 26. Museum of prehistory Park in Solutr  (France)



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